

COPIES DELIVERED TO THE  
JUN 28 - 1900  
Department

# Classical and Modern Standard Compositions FOR PIANO

|   |     |   |     |
|---|-----|---|-----|
| HENELT, AD. <i>Petite Valse in F</i> . Revised & fingered by Max Pinner. .... | 40. | SATTER, G. <i>Eifentraum</i> . Op. 126. ....                                | 75. |
| SATTER, G. <i>Saltarello</i> . Op. 147. ....                                  | 75. | SEELIGSOHN, E. <i>Gavotte</i> . ....  | 50. |
| HOFFMAN, R. <i>La Gazelle</i> . New Edition. ....                             | 50. | SCHARWENKA, X. <i>Polish National Dance</i> . Op. 3. N <sup>o</sup> 1. .... | 40. |
| GODARD, B. <i>Fragment Poétique</i> . ....                                    | 40. | WOLLENHAUPT, H. <i>Feu follet</i> . ....                                    | 40. |
| HABERBIER, E. <i>A flower of spring</i> . ....                                | 25. | RUBINSTEIN, A. <i>Melody in F</i> . ....                                    | 40. |
| RUBINSTEIN, A. <i>Barcarole in F minor</i> . ....                             | 50. | " " <i>Barcarole in G major</i> . ....                                      | 50. |
| " " <i>Valse Caprice</i> . ....   | 75. | " " <i>Romance in E flat</i> . ....   | 25. |
| " " <i>Trot de Cavalerie</i> , simplified. ....                               | 75. | " " <i>"Thou art like unto a flower."</i> Trans. by R. Hoffman. ....        | 40. |
| MOSZKOWSKI, M. <i>Serenade</i> . Op. 15. N <sup>o</sup> 1. ....               | 25. | BIZET, G. <i>Mouset de l'Artesienne</i> . ....                              | 50. |
| SILAS, E. <i>Rigaudon</i> . ....  | 50. | KLEFFEL, A. <i>Allegretto Grazioso</i> . ....                               | 25. |
| HOLLAENDER, V. <i>Canzonetto</i> . ....                                       | 25. | PETERSENN, G. von. <i>Romance</i> . ....                                    | 25. |
| CRAMER, H. <i>La Paloma</i> . Trsept. ....                                    | 50. | SILAS, E. <i>Gavotte</i> . ....   | 40. |
| LESCHETIZKY, THEO. <i>"Les deux Alouettes" (Two Skylarks)</i> . ....          | 60. | LESCHETIZKY, THEO. <i>L'aveu (Confession) Improvisation</i> . ....          | 50. |
| " " <i>Sous d'Ischl. Valse</i> . ....   | 60. | " " <i>Chant des pecheurs</i> . ....  | 50. |
| " " <i>Mazurka</i> . ....   | 75. | " " <i>Nocturne</i> . ....  | 50. |
| FIELD, J. <i>Nocturne B flat</i> . ....                                       | 25. | MOZART, W. A. <i>Mouset E flat</i> . ....                                   | 40. |
| GLUCK, C. W. <i>Gavotte</i> . ....  | 50. | BÜLOW, H. von <i>Intermezzo</i> . ....                                      | 40. |
| RAMEAU, J. PH. <i>Gavotte &amp; Variations</i> . ....                         | 50. | HILLER, E. <i>Zur Gultur</i> . ....   | 40. |
| CHOPIN, F. <i>Etude</i> , Op. 10. N <sup>o</sup> 3. (on the black keys). .... | 40. | HITZ, FR. <i>Pastorale</i> , Op. 171. ....                                  | 40. |
| SCHARWENKA, PH. <i>Mennetto</i> . ....  | 25. | TSCHAIKOWSKY, P. <i>Snow - drop</i> . ....                                  | 40. |

NEW YORK, EDWARD SCHUBERTH & Co. 23 UNION Sq.

# PASTORALE.

Fingered by A. JUL. BIEDERMANN.

FRANZ HITZ.

Allegretto.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a forte (f) dynamic and includes fingerings such as 1, 2, 3, 4, 5. The second system features a 'dim.' (diminuendo) marking and continues with various fingerings. The third system starts with a piano (p) dynamic and includes fingerings like 1, 2, 3, 4, 5. The fourth system includes a fortissimo (ff) dynamic and ends with a piano (p) dynamic. The score is characterized by its 6/8 time signature and the use of various musical notations including slurs, ties, and articulation marks.

3

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering.

*a tempo.*

*rit.* *p*

Second system of musical notation, measures 5-8. Includes "a tempo." and "p" markings.

Third system of musical notation, measures 9-12. Treble and bass staves.

*sonore.* *ff* *f*

Fourth system of musical notation, measures 13-16. Includes "sonore.", "ff", and "f" markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves.



4

First system of musical notation, measures 1-5. The treble staff features a complex, rapid melody with many beamed sixteenth and thirty-second notes, and numerous fingerings (1-5) and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece begins with a piano (*p*) dynamic.

Second system of musical notation, measures 6-10. The treble staff continues the intricate melodic line, while the bass staff has more sustained chords and occasional moving lines. The texture is dense and technical.

Third system of musical notation, measures 11-15. The treble staff shows a shift towards more block chords and shorter melodic fragments. The bass staff continues with a steady, rhythmic accompaniment.

Fourth system of musical notation, measures 16-20. The treble staff has a more active melody with some slurs. The bass staff features a consistent rhythmic pattern. The piece returns to a piano (*p*) dynamic.

Fifth system of musical notation, measures 21-25. The treble staff has a melodic line with some slurs. The bass staff features a fortissimo (*ff*) dynamic in measures 21-22, followed by a return to piano (*p*) in measures 23-25. The system concludes with a double bar line.

5

*rit.*

*a tempo.*

*p*

*Ra* \* *Ra* \*

*Ra* \* *Ra* \*

*f* *p*

*Ra* \* *Ra* \*

*pp*